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# American Art News

VOL. XIV., No. 30.

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NEW YORK, APRIL 29, 1916.

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## KENDALL DEFENDS HIS WORK.

Wm. Seargent Kendall, painter of "The Sphinx" at the Winter Academy, which has aroused so much adverse comment, led by the AMERICAN ART NEWS, has written the following letter to Harry W. Watrous, corresponding secretary of the Academy:

"Dear Watrous: In connection with the attacks which are being made on my picture, 'A Sphinx,' now at the Spring Academy, I should be very glad indeed if you would officially notify the art critics—or, better still, write to the newspapers—that Academicians all received notices this year asking them to use their red tickets in order to spare the jury the examination of so much work.

"This notice was my own reason for sending 'Sphinx' with a red ticket. I have never before used one except once in the case of a portrait. My pictures have invariably been submitted to the jury, and this one would certainly have been so, likewise, had it not been for the Academy's request. I am utterly astonished at the comment the picture has evoked. Redfield objected to it eighteen months ago at Washington, when there was no drapery; but I supposed that it was now perfectly acceptable, and had heard no rumor to the contrary from Chicago, where it was exhibited.

"There is no use in touching the matter, except as the use of the red ticket needs explanation. I think the Academy will be glad to make clear my position by a public statement as to the fact. Please believe me, with apologies for the trouble I am giving you, always sincerely yours,

"Wm. Seargent Kendall."

"Yale University School of the Fine Arts, New Haven, Conn., April 11, 1916.

(We are as much, if not more, surprised than Mr. Kendall is surprised, that his repellant picture should have brought out such a storm of adverse criticism from press and public. As it seems to us that if his "offence was rank" in painting such a decadent work and sending it anywhere for public exhibition, his lack of understanding as to how and why it has offended against the canons of good taste—we might almost say—decency—is amazing.

We are pleased to be informed that Mr. Redfield suggested the drapery which Mr. Kendall painted in before sending the canvas to the recent Spring Academy. He might have gone further and suggested the suppression or destruction of the work entirely—if he wished to conserve his fellow artists' former well deserved reputation as a painter of rare refinement and good taste.—Ed.)

## GIFT TO PENN'A ACADEMY.

By the will of the late Sarah D. Cox, a former resident of Phil., who died March 31 at St. Heller, Isle of Jersey, England, the Penn. Academy will receive \$5,000 after the deaths of several relatives of the testatrix, to be used toward the endowment of the School of Art.

## HARD ON THE ACADEMY.

"In general, the closing Academy received more adverse comment than is usually the case. This was due partly to the fact that the exhibition was a weak display of its kind, partly because the outsiders who rarely or never are represented at official exhibitions, have developed so many exhilarating talents that the organization groups are forced to meet a higher standard, and partly to the fact that a few machine-like canvases demanded outspoken criticism. Of these, the painting called "A Sphinx," by Sergeant Kendall was the leader. Critics and public joined hands in literally pouncing upon this picture, editorials were written round it, and it was seized upon as a glaring example of the fallacy of the present use of the red-ticket system. In fact, no painting by a conservative Academician has lately received such widespread comment." Forbes Watson in N. Y. Evening Post.

## NAT'L ACADEMY SALES, \$27,790.

Mr. Perk van Lith, salesman at the Nat'l Academy, reports that the sales at the 91 annual exhibition of the National Academy which closed Apl. 23, met with unusual success, 23 works selling for \$27,790. Nineteen paintings were sold for \$27,390; 2 sculptures for \$175 and 2 miniatures for \$225. The sales in April were: Lillian Genth, "Story of Priscilla," \$2,000; Fred J. Waugh, "The Moon Path," \$800; Bruce Crane, "December Morning," \$500; E. Irving Couse, "The Leafy Screen," \$300; Harry C. Johnson, "Miniature," \$200; Helen Sahler, "The Dancer," \$100, and C. A. McKay, "Study from Life," \$75.

## IN HONOR OF CERVANTES.

The trustees of the Hispanic Society of America have arranged in its building, 156 St. W. of Broadway, a highly interesting collection of books relating to Miguel de Cervantes Saavedra, in commemoration of the Tercentary of his death.

## BLAKELOCK AN ACADEMICIAN.

At the annual meeting of the National Academy of Design Wed. Ralph Albert Blakelock was advanced to full membership. Other members chosen were Arnold W. Brunner, architect, and Paul Manship, sculptor. The following officers were re-elected for one year: President, J. Alden Weir; Vice-President, Howard Russell Butler; Corresponding Secretary, Harry W. Watrous; Recording Secretary, Charles C. Curran, and Treasurer, Francis C. Jones. Elliott Daingerfield and Douglas Volk were elected to the Council of Directors for three years.

## BARLIZONS FOR MUSEUM.

Two oils, valued at \$39,500, by the will of Miss Sarah M. Spooner will go to the Golden Gate Park Memorial Museum, San Francisco. One of the paintings is entitled "Shepherd and Sheep," by Millet. The other is a landscape by Daubigny, valued at \$22,500.



THE WONDER OF MOTHERHOOD

Sherry Fry

Sold to Toledo Museum.

## CHICAGO INSTITUTE SUIT.

William F. Tuttle, assistant secretary at the Chicago Art Institute; Thomas Waller and John Christopher, two guards, and South Park Policeman John McCormick, have been made defendants in a suit for \$10,000 filed by Charles A. Kinney. Kinney, who is a postgraduate of the art school, was expelled in Feb. because he is alleged to have created a disturbance at a meeting of the students in Fullerton hall as was told in the ART NEWS at that time. The basis of the suit is alleged assault and false imprisonment.

## MINNEAPOLIS GETS TWO OILS.

The Minneapolis Society of Fine Arts has just received two important gifts of paintings. Mr. James J. Hill has given an oil by J. V. Chelminski, the Polish artist, and Mr. Eugene J. Carpenter has presented a Marine by Paul Dougherty.

## THAYER COLL'N FOR KANSAS CITY.

Mrs. W. B. Thayer, of Kansas City, has offered to the residents of that city her collection, valued at \$50,000, provided they will house it in a fireproof building. The coll'n embraces pictures, old glassware, textiles, metals, costumes, and miscellaneous objets d'art. The Field Colombian Museum in Chicago and Missouri University were both desirous of having the coll'n.

## RICKETTS GETS PICTURES.

A decision of the U. S. District Court awarding Mrs. Mary L. Pinckard possession of 36 paintings valued at \$36,000 in her suit against Robb Roy Ricketts was reversed by the U. S. Circuit Court of Appeals in Chicago last week, when it held that the pictures must be added to the assets of the Moulton & Ricketts Company, which failed two years ago with liabilities of \$888,000.

## ROBINSON ANTI-MODERNIST.

In writing of "A New Greek Marble" in the April number of the Metropolitan Museum Bulletin, Director Edward Robinson gives his opinion of modernist art as follows:

"It should be a great event when a work of pure and tranquil beauty comes from the ancient Greek world to restless New York. The contrast which its eternal calm offers to our high-strung civilization is full of useful lessons, and should give pause for reflection upon the distance we have traveled in our artistic tendencies from the spirit which made such a creation possible. Especially is this true at the present moment, when the layman, if he gives it more than a passing glance, and allows himself to become absorbed by its influence, can carry away more than a transient distraction from the troubles of the outer world; and the artist may find in it a standard which will recall him to the days when beauty was the fundamental principle of art, as the expression of a people to whom the beautiful and the good were synonymous terms.

"In these last years we have seen many artists, both in Europe and in our own country, groping for some as yet undiscovered principle of art, turning their backs upon the established and well-trodden paths, seeking one that should lead them in an entirely new and untried direction, to find which they have discarded—so far as it was in their power to do so—all the old, established principles, upon the ground that these had been 'worked out.' Some of them, seized by the 'isms' with which the artistic world has been afflicted, and stoutly denying the truth of the old dictum that art is representation, that is, the re-presentation of some form of nature as the artist interprets or imagines it, have sought a field of expression unknown to the world before, vainly endeavoring to represent that which cannot be represented. Their reason or excuse is that for the artist of today variety of form has been used up by his predecessors, and he must find something new to express. But surely one of the chief lessons of Greek art, as of all the great arts of the past, is that form is infinite, and its possibilities can no more be exhausted than those of light and air and color. Those who now think otherwise have merely wandered from the path to which their art will certainly return, sooner or later, either under their own influence or that of their followers, possibly all the saner for the experience through which it has passed.

"Now it is one of the most important functions of a museum which attempts to serve the higher interests of a community like ours, that it should place before its public examples from the great ages in the history of art which will act as correctives to the tendencies that have been described, examples to which both artist and layman can turn as standards because their beauty appeals to both alike, and is known to have stood the test of time."

## BUYS BOUGEREAU CANVAS.

Mr. N. M. Kaufman, president of the Congress Hotel Co., Chicago, purchased on April 24, Bougereau's "L'Admiration," for the reported sum of \$30,000.

The canvas, which is more than five feet in length, was immediately hung in the hotel lobby. It was bought direct from the artist by R. G. Dun of N. Y. several years ago. Later he sold it to J. G. Snyder of Chicago.

## W. A. COTTON WINS PRIZE.

The Boston Art Club awarded last week a \$1,000 prize to William A. Cotton for his beautiful canvas "Russian Girl," shown at the Winter Academy exhibition. A fine landscape by Walter Griffin was second in the competition.

## MULLER-URY PAINTS MRS. WILSON.

A. Muller-Ury finished on Wed. at the White House in Washington, a portrait of Mrs. Wilson, wife of the President. It will hang with those of other wives of Presidents in the Executive Mansion.

It is learned that John S. Sargent, who is at present in Boston engaged in placing some more of his decorations in the Library, finds the prospect of getting them from the Custom House and on the walls extremely slow. It is not likely that he will return to New York for some time.

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**EXHIBITIONS NOW ON****A Selected Group at Montross's.**

Mr. Montross is displaying in his galleries, 550 Fifth Ave. to May 13, nearly half a hundred oils, watercolors and pastels by a selected group of American artists. Geo. Bellows makes a somewhat sensational appearance, even for him, with two portraits which though startling are remarkably life-like, of "Lucie," a blue-eyed young lady in a rose-colored dress against a green background and "Olivia," a green-eyed little girl in a riding habit. T. W. Dewing has one of his elegantly elongated ladies seated in "Rose and Black" in a high-backed armchair. Guy Pene Du Bois is almost as violent in statement as Mr. Bellows in his well-characterized portrait of "Mrs. Crogan."

Horatio Walker has a large and dramatic moonlight, "Lime Burners at Night," which is somewhat in the Blake-like vein. There is a fine sky on Alexander Schilling's "Lingering Twilight." A superb stretch of country is handled with great skill by Joseph T. Pearson, Jr., and is called "Winter Evening." There are four sensitive works by Ben Foster, especially notable among which is "Moonrise Among the Hills." A superb effect of light and color is seen in W. L. Lathrop's "Evening near the Shore." Eliot Dangerfield sends a poetic "Meadow Mists and Moonlight." By C. Bertram Hartman there is one of his decorative landscape fantasies called "The Mirror."

Others represented are Arthur W. Dow, Jonas Lie, Gordon M. McCouch and James Preston.

Among the watercolors and pastels are particularly notable examples of Childé Hassam, G. W. Tryon, Horatio Walker, James Preston, Jerome Meyers and Arthur W. Dow and George Hart. Other works are by Howard Coluzzi, Herbert Crowley, Eliot Dangerfield, T. W. Dewing, C. B. Hartman, Elmer McRae, A. Schilling and Max Weber.

**Suitable for a Country Home.**

The Ehrich Galleries, 707 Fifth Ave., have again at the opening of the spring and summer season, hung a gallery with a collection of pictures suitable for a country home.

One of the most interesting of the canvases is a large and fine example with many figures of men and animals "At the Ford," by Pieter Wouvermans. There is a spacious English "Landscape" view by J. B. Shaw, with a remarkably true effect of light breaking from behind storm clouds, and a gray afternoon view by Jan van Goyen, a Dutch "Harbor Scene." By Girolamo Romani (Romanino) there is a picturesque portrait of a middle-aged dignitary. Hoppner has presented in impressive fashion a figure of a county magnate, Sir Robert Wigram. The charms of the then Duchess of Portsmouth are deftly set forth by the facile and masterly brush of Sir Godfrey Kneller. Allan Ramsay is represented by a robustly handled picture of a sturdy English squire.

By Magnasco there is an extensive landscape view with dramatic light and cloud effects and groups of small figures.

**Four Groups at the McDowell Club.**

The McDowell Club, 108 W. 55 St., closes its season as usual with a large and interesting display, numbering over 350 watercolors, pastels and drawings by four groups of artists. F. Tolles Chamberlin sends some brilliant drawings and etchings, among the former striking portraits of a Princess Colonna. Admirable qualities are shown by Charles Farley in some vigorously handled drawings and watercolors. Several strong watercolors are signed by Guillermo Bergnes and F. K. Detwiller has a capital group of foreign studies. F. H. Marvin shows excellent scenes in crayon in Venice and Paris.

Vigorous qualities are shown by Edith Louise Paddock in some nudes and landscapes and there is artistic spirit in the works of Edith Haworth. A most interesting series of drawings is by John Sloan and Henry Reiterdahl, Robert Henry, Randall Davey are also represented. Benjamin Greenstein has several works which are strong in character.

Other contributors are Caroline V. Blommers, Horace Brodsky, Robert Martin, John F. Parker, Heppie En Earl Wicks, George H. Ingraham, Elinor T. La Roque, Lucia D. Leffingwell, Charles Austin Needham, Alice W. Donaldson, Florence Dreyfous, Harriet M. Olcott, Catherine B. Stetson, B. Rasmussen, George M. Richards, Gertrude L. Richards, Hilda Ward, Nell Winters, Ben Ali Haggin, Amy Londoner, Marjorie Organ and Ethel M. C. Plummer.

**Exhibition of Browning Mss.**

Mr. Robert H. Dodd has an exhibition at Fourth Ave. and 30 St. of an extraordinary collection of original Mss. and association items of Robert and Elizabeth Barrett Browning. Some of the more important Browning items shown are Charles Hayter's pastel portrait of Mrs. Browning, Leighton's pencil portraits, Robert Browning's Mss. of an unpublished poem, "Epps," "Last Word to E. B. B." and "Home Thoughts from Abroad." Mrs. Browning's Mss. include criticisms, "Poems Before Congress," "Sonnets from the Portuguese," and "Aurora Leigh." Letters from Carlyle, Rossetti, Swinburne and Tennyson to Browning, his personal copies of his works, corrected proofsheets, presentation copies of Mrs. Browning's books to her husband, and first editions of the works of both poets complete the exhibition.

**Western Scenes by Leigh.**

That sparkling craftsman and painter of usually dramatic scenes of life in the Far West, W. R. Leigh, is now making an exhibition of 23 works to May 20, at the Snedecor Gallery, 107 W. 46 St. A most striking group, full of action is "Bison Hunting." Other notable examples are "Buckling," "A Ticklish Undertaking," "Pony Express" and "Halt for the Night." A wolf picture is "Voice of the Desert." There is a certain pathos about the tethered horse that is "Waiting," while "The Sentinel" is dramatic in its feeling of solitude. A capital portrait is that of "A Navaho Chief."

**Mrs. Watrous' Exhibit at City Club.**

Elizabeth Nichols Watrous, an artist of much talent and with a remarkably virile technique is showing at the City Club to May 8, a dozen paintings. They include the dramatic life size figure of a woman with a gun, at whose feet lies a Russian helmet, with the title "Self Defense," and a much talked of nude. The female heads are most attractive and include portraits of Mrs. B. and Mrs. W., and an old lady called "The Duchess." Two senic genres are "Orphaned" and "In the War Zone."

**Aerial Prints at Kennedy's.**

There is now on view at Kennedy & Co.'s, Fifth Ave., a most interesting collection of plain and colored prints, chiefly English of the middle of the last century, depicting aerial and velocipede subjects. A number of these, intended evidently to be satirical, are strangely prophetic of the aerial fleets of the present day. Besides the flying machines and the passenger mortars and tunnels, there are views of Montgolfier and other balloons. The bicycle scenes, one of which shows a race with a mounted man, depict wheels propelled by the rider's feet.

A notable series of etchings, many of them remarkable for the largeness and authority of their handling of architecture, are by W. Walcot. There are a few modern scenes in England and on the continent, but of chief interest are such subjects as "A Tragedy of Sophocles," "The Trojan Horse," "At the House of a Patrician," "The Baths of Caracalla," "The Atrium," "The Temple" and "Anthony in Egypt."

A bust of Gen. Joe W. Wheeler, paid for by subscription, by a number of his admirers, which is to be presented to the National Museum in Washington, was on exhibition recently at the office of Henry Clews, 15 Broad St.

**Designs for Architect Certificates.**

The N. Y. Chapter of the American Institute of Architects, through the courtesy of the State Board of Registration for Architects, showed recently in its rooms at the Fine Arts Building, 215 W. 57 St., the designs submitted in the competition for the design for the certificate of registration. The first prize design has a Greek frieze at the top; the second shows the inscription on an old slab amid ruins; the third has features of Classic design, while the fourth and most ambitious shows two well modelled male figures, both with extra small heads, at either side of the base. A number of the competitive drawings are of the illuminated text and decorative script type.

**Dance in Line and Round.**

"Drawings and Sculptures of the Dance" furnish the current exhibition at the Thumb-box Gallery, 29 E. 49 St. Those represented by interesting groups of drawings are Troy Kinney, Katherine Beecher Stetson, Van Deering Perrine, John Sloan, Margery Stocking, Maud Stumm, Mell Daniel and Edith M. Magonigle. The sculptures are by Saral Morris Greene, Malvina Hoffman and Katherine Beecher Stetson.

**Allied Artists' Exhibition.**

The following have just been elected members of the Allied Artists of America, whose annual exhibition is to open at the Fine Arts Building, 215 W. 57 St., on May 3: Ossip L. Linde, Robert Nesbit, Max Boehm, Louis Bernecker, Howard Giles, Andrew T. Schwartz, Robert Vonnoh, Gustave Cimiotti, Charles Raille, Mrs. L. M. Sterling, Ernest Ipsen, De Witt Lockman, Cullen Yates, Richard M. Kimble, John Follinsbee, Armin Hanson and Willard Paddock.

The third annual exhibition, as said above, will open with a private view on the aft. of May 2 at the Fine Arts Building, 215 W. 57 St. The display will be open to the public free from May 3 to May 25 inclusive. The Varnishing Day view will be held Tuesday morning.

**S. C. Landscapes by Ashton Knight.**

Ashton Knight made a one-day show at the Scott & Fowles Galleries, 590 Fifth Ave., on Wednesday, of a number of oils and watercolors he recently painted for Mr. Bernard M. Baruch at his estate, Hobcaw Barony, near Georgetown, South Carolina. Several of the works are of good size and in all, Mr. Knight has been especially happy in his presentation of the half-tropical scenery. Besides views of the estate, house and the shore there were woodland scenes with the picturesque moss and views in Georgetown, including some of the old Church. Particularly happy is the effect of sun drawing water in view of the Clam Bank.

**Important Exhibition in Stockholm.**

In the new Liljevalch Art Museum of Stockholm, Sweden, there is now on, an important exhibition of Sweden's "Big Three"—Anders, Zorn, Carl Larson and Bruno Liljefors, which comprises 135 oils by Zorn, 143 by Larson and 65 by Liljefors. Of especial interest to Americans is Zorn's portrait of Miss Constance Irene Morris of Chicago, daughter of Ira Nelson Morris, U. S. Minister to Sweden, a canvas completed last December. Larson is represented by the large "Midvintervlotet," "Magen Sjunger," "Hennes Hoghet Stora Syster" and portraits; Liljefors' pictures are of wild fowl and are considered the greatest by any living artist.

**NOTES OF EXHIBITIONS.**

A most interesting and creditable exhibition of work done by the pupils of the N. Y. Evening School of Industrial Art is on to May 6. It includes sketch class and other drawings, book and costume illustrations, jewelry designs, interior decoration, stained glass designs, modelling in clay, poster designs, expositions of the principles of decorative design, mural decorations and textile designs.

An exhibition of sixteen pictures of dogs, sometimes in extensive landscape settings, by Percival Rosseau, is on to May 6 at the Knoedler Galleries, 556 Fifth Ave. The dogs, mainly of sporting breeds, are excellently painted and in fine action.

Eleven attractive landscapes by Carl Eric Linden, are on view at the Gamut Club, 69 W. 46 St., to May 1. They are agreeable in color and effectively handled, some of them in a subdued pointillist manner. Among the titles are "The Melting Snow," "The Red Barn," "Nocturne," "The Cloud" and the "Blue Hills."

Carl Springhorn has on view at the galleries of George H. Hellman, 366 Fifth Ave., a collection of drawings in color and in black and white.

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At the Caroline Lorillard Wolfe Art Club the exhibition this month consists of works by Caroline Geiger, Margaret W. Huntington, Dorothy Mitchel, Clara Mamie Norton, Ethel Louise Paddock, Josephine Paddock, Florence Seely, Martha Simkins and Harriet W. Titlow.

The Messrs. Lamb, have recently had on view in their studios, 25 Sixth Ave., several memorial windows to be unveiled at Easter. Among them were the Pellet window, showing the "Ascension," St. Paul's Church, Louisville Ky., the Bailey window, showing Defregger's "Madonna and Child," St. Paul's Church, Weston, W. Va., and the Trail window, of which the subject is Christ as the Good Shepherd, All Saints Church, Frederick, Md.

An exhibition of monotypes by Andre Artigue is now on to May 6 at the Samuel Schwartz Sons & Co. Galleries, 290 Fifth Ave.

**Shakespeare at the Grolier.**

A very large collection of portraits of Shakespeare, and an exhibition illustrative of the text of his plays, is on at the Grolier Club, 29 E. 32 St., as its contribution to the tercentenary celebration. There are nearly 450 portraits and the splendid display of editions, includes the four great folios, one the copy Sir Sidney Lee chose for reproduction in facsimile.

At the Powell Gallery there is a remarkably interesting portrait of Lamartine by Henry Powell, Sr., father of the present owner of the gallery. It is an unusual work, finely modeled, dignified in pose and thoroughly good in execution, a splendid example of the art of the period it represents, a most representative American portrait and deserving a place in one of our leading museums. It may be seen at the gallery during the remainder of the season.

**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston,  
and Lecturer on The History and Principles of  
Engraving at Harvard University

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CONTENTS OF THE APRIL ISSUE:  
"A Jupiter in Sabots," by Robert J. Wickenden.  
Drawings by Italian Artists in the Metropolitan Museum of Art, by George S. Hellman.  
Some French Artists during the Siege and Commune, by William Aspenwall Bradley.  
Albert Sterner's Lithographs, by Martin Birnbaum.

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## LONDON LETTER.

London, April 19, 1916.

The recent Red Cross Sale at Christie's has monopolized attention to the exclusion of other topics, though little of a particularly sensational character has occurred in the salerooms. The bidding for the "empty frames" given by various eminent painters with the promise of portraits to be executed later aroused as much enthusiasm as anything, 1,000 guineas being given for that contributed by P. A. de Laszlo, Mr. Charles Agnew being the purchaser. The Lavery frame ran this very close, fetching 850 gns., but there were some surprises in store on the other hand with regard to artists such as John Collier, whose frame, in spite of the very considerable vogue which he has enjoyed of late years, went for no more than 200 gns. The fashion for de Laszlo portraits just now was well exemplified in an amusing incident when a fashionable woman, evidently unaccustomed to frequenting salerooms, bid, with evident excitement and excitement, for the Lavery frame under the impression that it was that of de Laszlo, and having raised the bidding as high as 800 gns., only discovered her mistake just in time to withdraw. It is said that at the present time de Laszlo is the only artist whose income necessitates his paying the super-tax and that a certain duke is having the whole of his family painted by this much sought-after portraitist. Certainly these Red Cross sales provide a good deal of gratuitous advertisement, also, for our modern men, whose generosity in the bestowal of canvases is often subsequently well repaid.

## Tom Mostyn Exhibition.

The Mostyn Exhibition recently opened with considerable success at the Grafton Galleries, visitors finding in the feast of color provided by his work a welcome relief from the general drabness of the past winter. Indeed, in canvases in which color arrangement plays so important a part, it is by no means easy to do justice to the artist in mere reproductions; yet something of the dignity of Tom Mostyn's compositions may be deduced from the illustrations which we are privileged to give in this issue. "My Master Hath a Garden" is the title of the terraced landscape, so characteristic of a certain portion of this artist's work, in which a sky of deep, rich blue forms a background to the stately trees. The foreground is all ablaze with brilliant flowers and foliage, but nowhere is there sign of life other than that of nature. "Isolation" is the title of the other illustration, in which a Cardinal in his robes of scarlet stands before the gaping figures of the crowd, a man removed by his position and his mentality from the comprehension of the populace. Both pictures possess that quality of artistic suggestion which always makes this artist's work of more than common interest.

## Amor Wins Suit for Commissions.

The action brought by Mr. Albert Amor, the art dealer, against Baron de Forest for recovery of commission, regarding which I have already written, has now been concluded in favor of the plaintiff, the judge ruling that he made fair charges for the work which he had undertaken, both in regard to the valuation of the Baron's property and in the preparation of the catalog. Much of the art collection of Baron de Forest was inherited by him from the Baroness Hirsch by whom he was adopted.

Following on the successful public subscription of funds with which to purchase for the nation the "Premier Matin" of the Belgian sculptor, Egide Rombaux, a committee of artists and collectors has been formed under the chairmanship of John Lavery for the purpose of securing in a similar way the splendid "Mother and Child" of the Serbian sculptor Ivan Mes-trovic.

L. G. S.

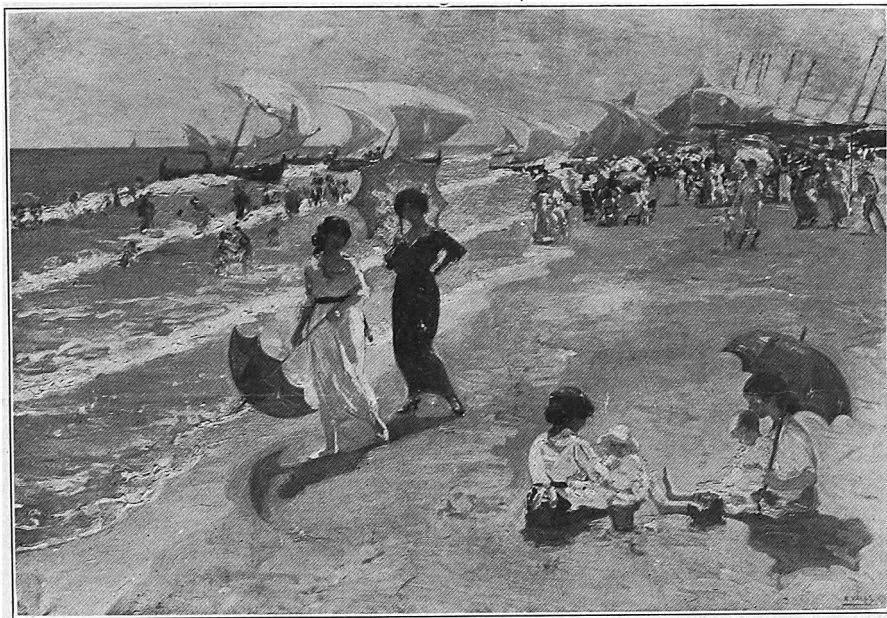
## CHICAGO.

The Palette and Chisel Club opened its first annual exhibition in the Institute April 26. This show illustrates the wide scope of the Palette and Chisel for it includes paintings, sculptures, pastels, posters, etchings, and all kinds of illustrative work.

Gustave Baumann, the Chicago artist, who was honored with a gold medal at the Panama Exposition, is represented by wood-block prints and book decorations. John Carlson has paintings in line and likewise wall-paper decorations. Gordon Ertz shows wood-block prints. Thomas Moses and Watkins Williams present stage scenery and decorations. Wilson H. Irving, Victor Higgins, Martis E. Hennings, Alfred Jansson, Harry Engle, George J. Leideneck, Walter Ufer, A. H. Ullrick, John E. Phillips, Glen Shaffer, Sam Kennedy, David Hunter, Carl Grafft, Rudolph Ingerie, Louis O. Griffith, Theo. Lely, Max Gundiach, C. Louis Coy, Emory P. Seidel, among others are represented by landscapes and portraiture.

Carl Path shows hand-carved and painted screens, and H. L. Timmins, Felix Schmit, Chas. Simmons, Otto Hake, J. McCoombs, R. V. Brown, Gordon St. Claire, Hiram H. Thompson and Grant Tyson are to the fore with magazine and book illustrations, posters and decorative schemes.

The interest in Ralph Albert Blakelock's pictures as a materialized interest in the artist has come like a tidal wave from New York to Chicago and the galleries are installing landscapes painted by him, loaned from private collections and others held by dealers, as a "benefit" addition to the fund for the artist's family. Mrs. Blakelock is in the city, and is the presiding genius of



SUMMER ON THE BEACH.

Ernesto Valls

At the Arlington Galleries.

an exhibition of Blakelock paintings in J. W. Young's American Art Galleries. There's an assemblage of Blakelock paintings in the Chicago Reinhardt Galleries, this week, and there's still another assemblage of paintings by this artist in another local gallery.

The Art Institute has acquired several paintings by Ben Foster—selected from an exhibition of canvases recently on show in one of the galleries.

A collection of bronzes by Anna Vaughn Hyatt are installed in one of the galleries of the Institute.

H. Efa Webster.

## OMAHA SOCIETY BUYS PICTURES.

At the annual dinner of the Friends of Art Society at the Hotel Fontenelle in Omaha, April 18, one of 13 valuable pictures exhibited in the ballroom of the hotel was purchased and presented as a contribution toward a public art gallery for the city. The Society has about 200 members who have pledged \$125 each, or \$25,000 in all, as a fund from which to purchase canvases for the proposed municipal art gallery.

## PITTSBURGH.

On April 27 the collection of pictures from the Luxembourg, Paris, on exhibition last year at the San Francisco Exposition, were shown at Carnegie Institute; and at the same time another group of French paintings, from the Exposition, and some English canvases were hung.

## Portland, Maine—Not Oregon.

In the ART NEWS of April 1 a gift of 18 pictures to the Art Museum of Portland, Oregon, was recorded. The report should have stated that the 18 pictures were the gift of Mr. and Mrs. Nathan Clifford Borwn to the Portland, Maine, Museum.

## PARIS LETTER.

Paris, April 19, 1916.

The gift of his unique art collection to the State by Auguste Rodin is an event of considerable importance. It has culminated only after three years of negotiation. The great sculptor wanted the State to have his art treasures, but only under his own conditions; and in this he was perfectly right. Preceding the war, there was a long, intermittent controversy in a part of the press as to whether Rodin should be allowed to retain his studio and suite of rooms in the XVIII century pavilion, near the Invalides, known as the Hotel Biron, so-called after a noble French family, which became part of the ancient convent of the Sacred Heart. Rodin has never quite lived down the hatreds which jealousy of his success raised up against him many years ago, and probably he never will. In art he is comparable to what Victor Hugo was in literature. Hugo also was never forgiven by the little men who had once presumed to be his rivals. From a Cabinet minister Rodin had a promise, legally binding the government, to cover his occupancy of the pavilion. So for the last five or six years he has remained there, rent-free. The convent, confiscated under the law dissolving the teaching congregation, has been mainly demolished, leaving little standing save the pavilion itself and the chapel.

Rodin, now more than 75 years old, was not to be shaken in his purpose by petty journalistic persecution. He intended to perpetuate his collection by leaving it in the hands of the State, and he intended to remain in possession of the old convent pavilion for the rest of his days. Both wishes have been granted. The State by its minis-

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## PROVIDENCE.

The Art Club annual exhibition of painting and sculpture opened April 18 with a "Members' Night." The gallery presents a dignified appearance.

F. C. Frieseke is represented by a large canvas, "Memories." The seated figure in white and the accessories of bric-a-brac and drapery are all treated in this artist's individual manner, but a lack of realism in the leaden flesh tints is depressing. Wm. C. Loring is happily represented by his distinguished portrait, "Ke," which deserves the place of honor which it occupies on the east wall. H. Cyrus Farnum has never so well painted the hot tropical sunlight beating furiously down on white plastered walls as in his excellent canvas, "Biskra Market Place."

Mabel M. Woodward in "By the Window" treats successfully the problem of light and shade and her graceful sitter is well drawn and modeled in broad but conscientious fashion.

August Satre, whose work has been lightly considered heretofore because of his decidedly modern tendency, is receiving a degree of praise this year for his large "At the Dumps."

Other noteworthy pictures are the three examples of Harry A. Neyland of New Bedford, Mass., whose "Old Whaleship" is especially popular; the three typical New York scenes by F. Usher De Voll, which are all very spirited especially the "Coming Up the Harbor," "The Goldfish" by Gertrude Fiske of Boston, agreeable in color but containing two carelessly drawn figures; "Distant Hills" by George A. Hays, "October Afternoon" by Edwin A. Cram, a deep-toned "Portrait of Miss T." by Kleber Hall; two excellent New England landscapes by John F. Weir, "Lamp Lighting Hour," a poetical treatment of twilight by "Antonio Cirino," "The Brook in Winter" by Stephen W. Macomber, a large freely painted picture, and "Making Tea" by Stacy Tolman.

At the Rhode Island School of Design, the two small galleries are filled with a show of portraits by American artists. There are 54 paintings and 37 miniatures all of unusual excellence.

The honors seem to be shared by Wm. Sergeant Kendall and Wm. M. Chase. The former is represented by "The Interlude," lent by the National Gallery of Art—a typical example, refined and tender, represents the artist in his serious and wholly admirable style, and makes the wonder grow that such an artist could have perpetrated "the repellent Sphinx." Wm. M. Chase in his life size portrait of Mrs. Eldridge Johnson well sustains his reputation.

W. Alden Brown.

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tures, sculptures, furniture, bibelots, etc.,  
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of art works and the obtaining of the best  
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of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## The Burlington for April.

Roger Fry opens the April number  
of the Burlington Magazine, with a  
short account of tempera painting on  
panel, of S. Catherine of Alexandria,  
attributed to Bartolomeo di Giovanni,  
and owned by Mr. Henry Harris.  
Lionel Cust writes at some length  
about Charles Nicolas Cochin "A  
French Artist in Italy in the 18th Cen-  
tury," and his sometimes naive com-  
ments on the works he saw. Camp-  
bell Dodgson discusses "Two Early  
Woodcuts in the British Museum" and  
Tancred Borenius a portrait of a man  
owned by Mr. P. Wilson Steer. He  
accepts Mr. Roger Fry's suggestion  
that it is by Giuliano Bugiardino.  
Mr. G. T. Hill discusses, under the  
title of "Christus Imperator," Mrs.  
Arthur Strong's lectures on Art and  
Religion under the Roman Empire.  
The new Pieter de Hoogh at the Na-  
tional Gallery is written of by D. S.  
Maccoll. In Roger Fry's lecture, "Art  
in a Socialism," he pokes fun at the  
American multimillionaire "who buys  
the finest that has come into the mar-  
ket, for twice as much as anyone has  
hitherto paid." The Burlington may be  
had of the American agent, James B  
Townsend, 15 E. 40 St.

ACADEMICIANS AND  
MODERNISTS.

We give space, again this week, to  
the Academician who is disgruntled  
by the adverse criticism of the recent  
Spring Academy exhibition, made by  
that Apostle of the so-called "Modern-  
ist" painters, and critic of the New  
York Sun, Mr. Henry McBride.

In the "Merry War," now raging  
between the followers of old and ac-  
cepted canons of the painters' and  
sculptors' art, and those who are madly  
pursuing the new and strange Gods  
of so-called "Modernist" art—which  
term includes "Post-Impressionists,"  
"Futurists," "Cubists" and others,  
more or less fantastically named—and  
while heavy blows are being dealt by  
the respective protagonists, it is the  
part of wisdom for the AMERICAN  
ART NEWS to preserve strict neutral-  
ity, as far as possible.

Only, as in the great world and real  
war, if some overt and unprecedented  
act, such as the sinking of the Lusitania  
should be committed by either party to  
the warfare, would we be at liberty to  
abandon our neutrality.

Fiercely as Mr. McBride denounces  
the Academy and the art of certain  
Academicians, and relentlessly as  
Messrs. Kenyon Cox and our own  
Academician correspondent, fire upon  
him and his fellow critics of the Acad-  
emy, and those whom they call "Old  
Fogies" and "Conservatives," it all  
stimulates public art interest and  
makes for good. We would, however,  
remind Mr. McBride and his fellows  
that the veteran Academy—whatever  
its shortcomings or defects of manage-  
ment, etc., may be—kept alive the long  
feeble flame of art in America, during  
a half century or more before "Mod-  
ernism" was dreamed of. The old story  
of the boys and frogs is also pertinent  
to this occasion. The boys found vast  
amusement in throwing stones at the  
frogs, but didn't hurt the frogs.

## Carroll Beckwith on "Modern Art."

At the recent annual luncheon of the  
Brooklyn Women's Club, Carroll Beckwith  
and Mrs. Gertrude Atherton were among  
the speakers. Mr. Beckwith, who described  
himself as an "old fashioned Academician,"  
spoke on "Modern Tendencies in Art" and  
was not in favor of the cubist methods, al-  
though he felt kindly toward them. He de-  
clared the wave of modernism is nothing  
but a wave of laziness, inertia, and igno-  
rance. On being further interviewed by a  
representative of the ART NEWS, he said:  
"A fundamental necessity of all pictorial  
art is the obligation of comparatively cor-  
rect representation of form. I do not mean  
by this, photographic correctness, but a  
presentation both of line and proportion  
that will meet with the approval and give  
pleasure to the cultivated eye and mind of  
the beholder. This, mark you, is entirely  
apart from color which is mostly emotion,  
while drawing is an intellectual accomplish-  
ment to be mastered, even by the most  
gifted, only by long and laborious study.  
This is why artists, as a rule, collect draw-  
ings by masters. A collection of drawings  
shows a more cultivated taste than a col-  
lection of paintings.

"In the development of modern tenden-  
cies in art I find an obvious disregard of  
form, a negation of the beauty of line, a  
blindness to grace and beauty of composi-  
tion, a disregard of aesthetic culture and  
the standards which the most gifted as well  
as trained producers in art of the past have  
bequeathed to us. It is this fundamental  
principle of my profession in which I find  
the modernist practitioner sadly lacking."

## Architects to Work with Columbia.

Columbia University has decided to invite  
three N. Y. architectural societies to elect  
three practising architects each, to form a  
Committee of Visitors.

## CORRESPONDENCE

## Academician Scores Sun's Art Critic.

The second review by the Art Critic of  
the N. Y. Sun of the spring Academy ex-  
hibition, just closed, was reprinted in the  
AMERICAN ART NEWS in the issue of April  
15th. Possibly this reviewer would feel  
abashed, if he were called upon to read his  
review at the forthcoming annual dinner of  
the National Academy. If he were to see  
the size and distinguished character of his  
audience, he might hesitate to repeat some  
of the expressions he used, a few of which  
will be quoted in another part of this letter.

One may call his attention to the fact  
that the National Academy includes among  
its members a large majority of the most  
talented painters, sculptors and architects  
of this country.

It is not fair, without further evidence,  
to believe that the attacks upon the Acad-  
emy and upon individuals, made by this  
critic, are part of a propaganda for the ex-  
ploitation of a group of radical and ultra-  
modern painters. Certain it is, other artists  
are rarely mentioned with favor by some of  
the critics. It is not conceivable that our  
important newspapers consciously lend  
themselves to the press agent advertising  
of a few artists, to the detriment of the  
profession as a whole.

It would not be possible in a limited space  
to reply to Mr. Forbes Watson's able ar-  
ticle in The Evening Post on the "Authority  
and Failings of the Academic System," in  
answer to the present writer's letter, en-  
titled, "The Divine Right of Critics." Mr.  
Watson's article served the purpose of  
diverting the discussion from the egoism  
and personal bias displayed in the review  
in the N. Y. Sun of the recent exhibition  
at the Academy to that of the flaws in the  
Academic System itself.

It is an open question whether any art  
reviewer or official art organization has the  
right to presume to finality of judgment?  
The jury of eight painters and sculptors,  
whose opinion was so lightly and confi-  
dently set aside by the Sun's critic, cer-  
tainly did not presume to infallibility of  
judgment. We may be sure they merely  
did their best and did it honestly; and it is  
safe to assume that they acted with entire  
freedom from pride.

## "Self Constituted" Authority.

Let us consider this question of "self con-  
stituted" authority. Can this Jury of  
Awards be described as self constituted? It  
was elected by the vote of the National  
Academy as a whole; and there are about  
250 Academicians and Associates in the Or-  
ganization. The members receiving the  
largest number of votes are elected to be  
on the various juries. There is no possi-  
bility of collusion, secret understandings,  
or political connivance. There are too  
many antagonistic opinions for that. It  
therefore follows that this jury represents  
the consensus of opinion of the majority of  
those who voted at the election. This group  
of men does not claim to be incapable of  
error. Absolute perfection of judgment is  
for certain Art Reviewers and Critics and  
God alone.

On the other hand, is not the Art Re-  
viewer a self appointed authority? The im-  
pression prevails that he elects himself.  
Would the Art Critic of the N. Y. Sun, or  
any other professional writer, concede for  
a moment that an artist (appointing him-  
self) was a better judge of literature than  
a jury of eight editors, novelists, poets and  
reviewers, chosen by the vote of the fore-  
most writers of this country? If this artist,  
to continue the hypothesis, presumed to  
waive aside the decision of the hypothetical  
jury with the assertion that the subject of  
their choice was "absolutely undistinguished,"  
and that the best was so and so, would the  
writers feel that the artist was open to the  
accusation of exaggerated egoism?

## Rosen's Prize Picture.

It is quite conceivable that the prize pic-  
ture by Mr. Rosen described as "absolutely  
undistinguished as a work of art" may ap-  
peal to a multitude of people still capable  
of receiving normal impressions. The  
beauty of design and the technical excel-  
lence of the picture, together with its feeling  
for nature on a cold clear day, would pos-  
sibly surprise even this reviewer, if he were  
not so accustomed to a high average of  
winter scenes by our strong school of out-  
of-door painters. Compare that picture with  
the snow scenes of former generations and  
the reason for the award will be obvious.

Perhaps the necessity of giving the public  
what it wants in the form of sensational  
copy, combined with the jaded appetite that  
comes with excessive contemplation of art  
works, explains some of the inefficient art  
criticism of today. When the taste has be-  
come dull by a surfeit of highly seasoned  
food, condiments are usually needed to stim-  
ulate the appetite. The professional re-  
viewer is tempted to assume that his per-  
sonal and individual taste should be every-

one's taste. If limburger cheese and garlic  
alone make the necessary appeal to him,  
everyone should be taught to like them.  
The likes and dislikes of every honest man  
seem to him to be the truth. There are  
among us certain less gastronomically gifted  
people who prefer American cheese.

## If Critic Had Been on the Jury?

One must admit, however, that academies,  
juries and official bodies are imperfect and  
liable to error. Alas! it is neither practical  
nor possible for art reviewers to serve on  
art juries. Consider for a moment the  
vexation and trouble that might have been  
avoided if the N. Y. Sun's critic, for ex-  
ample, could have served on the jury of  
awards. He says, no doubt after much self  
questioning, "The prizes are more numerous  
than ever and with a single exception have  
been bestowed upon intensely commonplace  
pictures," and again, "Waving jury opinions  
aside the three best pictures are," also, "There  
is not a single picture in the exhibition that  
fires one to such enthusiasm that one rushes  
about town exhorting one's friends to see it."

This vivid word picture reveals to the  
uninitiated an unsuspected phase of a dig-  
nified art reviewer's activities. Would it be  
amiss to suggest that a special costume  
such as college athletes wear for long dis-  
tance running might be appropriate for the  
exercise of this function? Imagine the ap-  
pearance of our streets if there were sev-  
eral such pictures to be seen.

One may remind these writers that there  
is an aesthetic as well as a moral conscience,  
and that criticism from a large, dispas-  
sionate viewpoint alone has value. No ex-  
ception is taken to the praise that is be-  
stowed upon the men mentioned, for  
most of them have proved themselves to be  
very talented. It is the constantly repeated  
laudation of these men and their friends  
only that is unfair. This leads to the con-  
clusion that there is either a strong bias on  
the part of some of the art writers, or they  
have a limited artistic taste.

The following quotations from the re-  
views in the N. Y. Sun speak for themselves.  
Of the juries, the writer observes, "Occasion-  
ally some one with a drachma or two of red  
blood more than an academician is supposed to  
have, permitted something with a little life and  
originality to be accepted."

There were sixty men on the two annual  
academy juries, not including the juries of  
awards, of whose blood, opinions or any-  
thing else this reviewer must know very  
little.

And then follows this irrelevant but il-  
luminating statement: "One heard of him  
(Mr. Cox) and his juries as continually ex-  
cluding something" (naturally as there is room  
on the walls for but one in four or five pic-  
tures submitted).

One may be permitted to ask why the  
N. Y. Sun, admittedly one of the most ably  
edited journals in New York, lends its pages  
to this trivial and irresponsible gossip on  
the subject of art apparently written to  
boom certain individuals.

The catalog of the present exhibition at  
the Nat'l Academy lists 90 exhibits by  
Academicians, 88 by associates, and 335 by  
non-members. Does this prove the Acad-  
emy to be a close corporation, run chiefly  
for the benefit of its members? It would  
be advisable for destructive art writers to  
study the size, organization, and adminis-  
tration of the Academy before attacking it.  
MEMBER OF THE NATIONAL ACADEMY.

New York, April 24, 1916.

## OBITUARY.

## Howard G. Cushing.

Howard Gardiner Cushing, portrait  
painter and an associate of the National  
Academy, died on Wed. of heart disease, at  
his home, 121 E. 70 St., at the age of 47.  
He was born in Boston, the son of Mr.  
Robert and Mrs. Olivia Dulany Cushing,  
and after graduating from Harvard in 1891,  
went to Paris and studied five years at the  
Julien Academy. He was elected an as-  
sociate of the National Academy in 1906.  
Though best known as a skillful portrait  
painter, Mr. Cushing, several years ago, did  
a series of mural paintings for the studios  
of Mrs. Harry Payne Whitney at Roslyn,  
L. I. He also painted a portrait of Mrs.  
Whitney's daughter, Flora. A number of  
his portraits were of his wife, who was Miss  
Ethel Cochrane of Boston. Among these  
were "A Woman in White," exhibited at  
the Academy several years ago; "Woman  
in a Silver Dress" and "Sunlight." Mr. Cush-  
ing was a member of the Somerset and  
Tavern Clubs of Boston, of the Players  
Club of this city and the Architectural  
League.

## David H. King, Jr.

David H. King, Jr., the well-known  
builder, who was noted as a collector of  
paintings, died Apr. 20 in this city aged  
67. He sold his first collection, which  
fetched nearly \$273,000 at auction, in 1896,  
and a second one, chiefly of English, French  
and Dutch pictures, in 1905, the 70 works  
bringing \$201,035.



## BOSTON.

Richard S. Meryman's exhibition at the Guild of Boston Artists has proved to be one of the most important of the year in point of quality. It has become almost trite to speak of the talented youngsters that the Art Museum School is turning out so freely, but it must be chronicled of Mr. Meryman that he is "another," and one of the cleverest. "Clever," however, is not exactly the term to apply to work so strong and sincere as his, both in portrait and landscape. Two very much admired but dissimilar portraits in the exhibition are those of Hugh Camp and Mrs. Matthew Hale and little daughter. There is a masterly presentment of Mt. Chocorua, Monadnock, and other phases of the New England mountain region as seen in winter. It is announced that Mr. Meryman is to begin service on an ambulance of the American Hospital at Neuilly-sur-Seine.

How carefully guarded are our art magnates these days! As carefully guarded as our financial magnates, or as royalty itself. The humble-minded art critics who were invited to meet Mr. John Singer Sargent at the Boston Public Library one recent morning didn't get a chance to interview him, after all. Not that Mr. Sargent wasn't there in the flesh; he was, but he had nothing to say; he had a spokesman (Mr. Benton, trustee). It must have been like reading the famous program of the play with Hamlet left out. Several times the art critics cheered up; the great man cleared his throat as if to speak, but Mr. Benton would not let him. Firmly and patiently he did all the explaining about the pictures that Mr. Sargent had come to install at the Public Library.

Joseph Lindon Smith ("Joe," as his friends familiarly call him) hasn't been to Egypt and India recently, to paint the old monuments which he has copied almost to perfection in the past. But he did take a little run down to Guatemala to paint the old Maya sculpture in Quirigua. His renderings of these ancient limestone bas-reliefs, which go back to the beginning of the Christian era, are now on view at the Copley Gallery, being among the best work, we believe, that he has yet done. Also on view at this gallery are pastels and watercolors by Caroline M. Parker and Marion L. Peabody. Mrs. Parker's subjects consist mostly of quaintly posed children and attractive bits of gardens, while Miss Peabody has some very effective portraits and landscapes.

The three men who awarded the famous \$1,000 prize of the Art Club Exhibition to Mr. Cotton of Newport, for his "Russian Girl," although artists of the highest standing, were not Art Club members. It is hinted that the Art Club, as a body, is feeling a little sore over the final choice, and a little dubious about offering such a big prize again; while the art-interested public is both mystified (as usual) and thoroughly disgruntled.

John Doe.

## PHILADELPHIA.

The remarkable collection of XVIII century English paintings formed by Mr. John Howard McFadden, has been loaned to the Pennsylvania Academy for exhibition, to continue through the summer. A subscription private view was held on Thursday afternoon, the proceeds to be used for the benefit of the "Fraternité des Artistes." Gainsborough's portrait of Lady Rodney, Lawrence's portrait of Miss West, Turner's picture of the Burning of the Houses of Parliament, important examples of the work of Reynolds, Raeburn, Romney, Hoppner, Hogarth, Morland, Crome, Constable, Wilson and others equally interesting as representative of the British School at its best, are included in the collection, about thirty-eight in all. The generous thought of the owner in giving the public an opportunity to enjoy the sight of these treasures will certainly be appreciated.

The Swedish Exhibition will be continued at the Academy until and including Sunday, May 7th, and in connection with the educational "raison d'être" of the exhibition, Christian Brinton, M. A., Litt. D., delivered a lecture last evening on Modern Swedish Art in the galleries.

The Second Annual Exhibition of Contemporary Etching is now being held at the Art Club, and so numerous are the prints that space could not be found for all of them. Those that are placed have been arranged in groups. Among the exhibitors are Childe Hassam, Thos. R. Congdon, Bertha E. Jaques, Mary Cassatt, Ernest D. Roth, Geo. T. Plowman, John Sloan, Earl Reed, Mathilde de Cordoba and Zella de Milhau. The exhibition has been organized by members of the Art Club assisted by Mr. and Mrs. Jasper Y. Brinton. Mrs. Bertha E. Jaques, secretary of the Chicago Society of Etchers is also in a great measure responsible for getting the collection together.

Eugene Castello.

## ART AND BOOK SALES PAST AND TO COME

## Gen. Hwang Hsing's Collection.

There is now on view at the American Art Galleries, prior to sale there on the after. of May 1-2, the very remarkable collection of antique Chinese porcelains and pottery, enamels, jades, snuff bottles and old Chinese paintings of General Hwang Hsing, first president of the Chinese Republic. There are a number of fine screens, the chief of which is Caromandel example in 12 leaves showing a Royal Visit to the Emperor. The porcelains are of great beauty, as are also the lacquers, while there are a number of very fine jades. The Chinese paintings are in a portfolio.

## Books About Napoleon.

Miscellaneous books, including the Napoleon collection made by the late Sidney Wright Hopkins, will be placed on exhibit at the Anderson Galleries on Monday next, previous to the sale a week later. Pettit's Vision of Government, London: 1684, mentioning New York, which is apparently the first copy ever offered at auction; Chauncy's Discourse, Boston: 1766; Morgan's Anti-Paedo-Rantism, printed by Franklin in 1747; Livingston's Other Side of the Question, New York: 1774; a complete set of Valentine's Manuals; Burgoyne's State of the Expedition, London: 1780; Large Paper copies of American Statesmen Series and of the works of leading American authors, and books on Lincoln are among the interesting items in addition to the many books relating to Napoleon.

## Sanderson Autograph Letters.

The late Howard K. Sanderson of Boston was a collector of autograph letters for many years and the most important part of what he gathered is to be sold on the after. of Mon., Tues. and Wed., next at the Anderson Galleries. With the sole exception of Button Gwinnett, Mr. Sanderson had a complete collection of the "Signers," and many of the letters are fine. The Lynch, of course, is a signature, as the N. Y. Public Library owns the only autograph letter of the young signer that has ever been brought to light. Among this miscellaneous material the 17 Washington letters and documents are of first importance. Of these one relates to the family genealogy and Washington's efforts to ascertain the important facts regarding his ancestors. Another is of particular interest to N. Y. collectors, for it discloses the methods which Washington employed to maintain a spy in this city, shows how he paid him, how he should conduct himself so as not to arouse suspicion, and gives a hint as to the kind of information he wants regarding the plans and movements of the enemy. Original Mss. by distinguished authors; the autograph note book of Joseph Rodman Drake, one of the most important literary discoveries in many years; war letters by Hamilton, Greene, Jefferson, Lee and John Paul Jones; a document signed by Ethan Allen; and a war letter, by John Connolly, the Pittsburgh conspirator, are among the other treasures in this coll'n.

## Collection of Chinese Art.

A large and varied collection of Chinese art, formerly the property of Capt. Enoch Berry of San Fran., is now on exhibition at the Anderson Galleries and will be sold on the after. of Thurs., Fri. and Sat. next. Many of the textiles, jewels, screens, mirrors, jades, lacquers, enamels and carvings will appeal to collectors. From other consignors come Chinese paintings and rugs and old silver and Sheffield plate. A Ch'ien Lung rug in rose color with a floral medallion in the center and a decoration of flowers in vases at each end, in lovely blue, yellow and pink shades, is an attractive piece. Most of the old silver in the coll'n was made by Bateman, Beldon, Hennell, Burwash, Robbins and Barnard in London.

## Second Coggeshall Library Sale.

A second and concluding sale from the Edwin W. Coggeshall Library is announced by the Anderson Galleries for the after. of May 15-17. The great feature will be the 600 autograph letters by Charles Dickens, the largest sale of the kind ever held in this country and probably in the world. Some 125 of the letters are wholly unpublished and will be offered as a single lot, so that the buyer, if he chooses, can take up with the Dickens heirs the question of publishing an entirely new book about the great English novelist.

## Dickensiana and Thackerayana Sale.

The opening session Tuesday of the sale of Dickens and Thackeray collections and other rare books and autographs, from the library of Edwin W. Coggeshall, at the Anderson Galleries produced \$37,189. Mr. George D. Smith paid the highest price, \$5,350 for a first edition of "Pickwick Papers." This is an unusual copy, containing a page of the original manuscript, the four scarce addresses and 43 fine impressions of the illustrations by Seymour, Buss and "Phiz," otherwise Hablot K. Browne. The book was originally sold by Mr. Smith to Mr. Coggeshall for \$5,520. Mr. Smith also gave \$3,950 for a volume containing 16 letters by Lincoln, Grant, Farragut, Stanton, Halleck and J. C. Palmer. He further gave \$1,260 for the Mss. of Dickens' speech at Gore House, Kensington, May 30, 1851; \$1,000 for the Mss. of the "Dedication of the Village Coquettes," to John P. Harley, manager of St. James Theatre; the same amount for a presentation copy of the "Chimes" to "Charles Dickens, Jr. from his affectionate Father," and \$650 for a copy of "The Old Curiosity Shop" presented by Dickens to Mrs. Smithson.

Mr. Gabriel Weis gave \$3,800 for the "Battles and Leaders of the Civil War," extending from four to twenty-five volumes by the insertion of portraits, views, letters, signatures and documents. This was originally in the Augustin Daly sale, but had been added to by the last owner. Mr. Weis further gave \$875 for an original edition of "Oliver Twist," a presentation copy from the author to Thomas Hill and with an inserted autograph letter, \$775 for a first edition of "The Haunted Man," a presentation copy from Dickens to Thomas Beard, \$610 for a presentation copy of the first edition of "Our Mutual Friend," and \$585 for a presentation copy of "Sketches by Boz."

The E. P. Dutton Co. paid \$1,750 for a first edition of the "American Notes," a presentation copy from Dickens to Carlyle and with that writer's name on the fly leaf and \$975 for a first edition of "Nicholas Nickleby" bound by Riviere, a presentation copy from the author to Samuel Rogers. Dr. A. S. Rosenbach secured for \$1,000 a first edition of "A Christmas Carol," a presentation copy from the author to Albany Fonblanque, and \$700 for a copy of the "Cricket on the Hearth" presented by Dickens to Mme. De La Rue. To Mr. Charles Sessler went at \$790 the copy of "Pictures from Italy" that Dickens gave to Douglas Jerrold.

At the second session, Wed., \$12,824 was realized. Mr. Gabriel Weis gave \$1,425 for a XV century North of France vellum Mss., "Hours of the Virgin Mary," with 8 large miniatures, bound by Cloves Eve. Mr. George D. Smith paid \$1,020 for an extra illustrated Irving's Washington; \$950 for Dickens's narrative of "The Great International Walking Match of Feb. 29, 1868"; \$460 for an extra illustrated Forster's Dickens, with letters by Dickens and Hablot K. Browne; \$455 for an extra illustrated Pierre M. Irving's "Life of Washington Irving"; \$370 for two chairs of mahogany, from Dickens's dining room at Gad's Hill; \$305 for Helen Jackson's "Ramona," with watercolors by W. H. Drake; \$285 for the copying book of "All the Year Round," with impressions of six Dickens letters to Charles Reade and others; \$225 for Forster's Dickens, with two letters of the subject inserted; \$220 for eight letters of George Eliot to Mme. Bodichou, bound by Riviere, and \$205 for a letter from Dickens to Lord John Russell, giving an account of Douglas Jerrold's illness and death. The E. P. Dutton Co. paid \$200 for "Cato Major" of Cicero, the first Franklin imprint, Phila., 1744.

The third and last session, Thurs. aft., totalled \$11,035.85, making the grand total \$61,048.85. Messrs. E. P. Dutton & Co. paid \$1,225 for the first edition of Thackeray's "Vanities Fair," with autograph letter of the author; \$320 for the first edition of R. L. Stevenson's "Graver and the Pen"; and \$250 for a pen-and-ink drawing by Thackeray of his daughters seated in a garden. Mr. Walter M. Hill, of Chicago, gave \$740 for a presentation copy of "Mrs. Perkins's Ball" from Thackeray to Lady Duff Gordon; Mr. Gabriel Weis, \$660 for Thackeray's "Second Funeral of Napoleon," showing rare etching of Napoleon by the author; Mr. W. T. Walters, \$660 for an autograph letter from Thackeray to Mrs. E. B. Brownrigg;

## Riabouchinsky Old Masters Sale.

An interesting picture auction sale was that of the 32 old masters of the early German, Dutch and Italian schools, owned by Mr. Nicolas Riabouchinsky of Moscow, Russia, and formerly the property of Prince Golincheff-Koutousoff, in the Plaza Hotel Ballroom Wed. evening.

While the pictures were of a character not understood or appreciated by the general art public, so that the audience was the smallest at any picture auction this season, the event was of unusual interest to collectors of and dealers in old masters.

Mr. Thomas E. Kirby made a brief and felicitous address in opening the sale on the subject of "Old Masters and Doubting Thomases." He told of the remark made by Mr. Catholina Lambert, just previous to his recent sale, which contained a number of old masters, to a friend who intended purchasing some of these at the sale, and who wished Mr. Lambert's opinion upon those he had selected. "I can bring you twelve 'experts,'" said Mr. Lambert, "and each one will have a different opinion." Mr. Kirby then told the audience that a collector he knew, who was present, wisely purchased old pictures that pleased him, regardless of their attributions. "If, after I buy an old picture," said the collector, "it is well proven to have a correct attribution, so much the better, but if critics differ regarding it I am none the worse off if the work pleases me."

While a number of the pictures undoubtedly sold very low, others brought good prices, and to those who know from experience that American art auction frequenters and buyers are rarely as wise as the collector of whom Mr. Kirby spoke, and fear to trust their own judgment or even that of the dealers they patronize on old pictures, the total of the sale was better than they had expected.

The following is a list of the pictures sold Wednesday evening with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

1—Moreelse, P., "Portrait of a Young Man" (Panel), 9½x7½, R. Ederheimer.....	\$150
2—Cranach, L., the Elder, "Portrait of Martin Luther" (Panel), 9½x7, E. K. Stringer.....	100
3—Van Dyck, A., "Portrait of a Young Man" (Panel), 9½x7½, Seaman, Agt.....	400
4—Mabuse, J. V., "The Virgin Enthroned" (Panel), 11½x8¾, Bernet, Agt.....	525
5—Van Balen, H., & Brueghel, J., "Madonna and Child with Angels" (Panel), 10½x13, Bernet, Agt.....	675
6—Koffermans, M., "The Crucifixion" (Panel), 13¾x10¾, Edward Stone.....	250
7—Potter, P., "Milking Scene" (Panel), 14x18, Bernet, Agt.....	1,775
8—Cranach, L., the Elder, "Portrait of a Man" (Panel), 15¼x12, Kleinberger Galleries.....	550
9—School of Boucher, "Sleeping Nymphs Surprised by Satyrs" (Panel), 16½x13½, D. G. Dery.....	700
10—Van Ruisdael, S., "A Waterside with Boats" (Panel), 15½x23¾, A. S. van Wesel.....	1,050
11—Van Goyen, J., "River Fishing Scene" (Panel), 14½x23¾, A. S. van Wesel.....	550
12—Brueghel, P., the Elder, "Peasants Fighting" (Panel), 16x22, E. K. Stringer.....	300
13—De Momper, J. & Brueghel III, P., "Landscape with Figures" (Panel), 16½x23¾, Bernet, Agt.....	550
14—Van Cleef, J., the Elder, "Madonna and Child" (Panel), 19x13½, Edward Stone.....	550
15—Bazzi, G. A., (Sodoma), "Madonna and Child" (Panel), 22x14¾, R. Ederheimer.....	700
16—Attributed to the Milanese School of Leonardo Da Vinci, "Madonna and Child," (Panel), 24x17½, R. Ederheimer.....	1,050
17—Lippi, F., "Madonna and Child" (Panel), 25¼x16½, Seaman, Agt.....	1,550
18—Van Der Meere, G., "Altar Panel" (Panel), 30¼x10¾, Kleinberger Galleries.....	1,250
19—Van Der Meere, G., "Altar Panel" (Panel), 30¼x10¾, Kleinberger Galleries.....	650
20—Amberger, C., "Portrait of Charles V of Germany and I of Spain" (Canvas), 25x19½, A. S. van Wesel.....	325
21—Di Cosimo, P. (Di Lorenzo), "Madonna and Child" (Panel), 24¼x20, Seaman, Agt.....	1,100
22—Bazzi, G. A. (Sodoma), "The Holy Family with St. John" (Panel, Tondo), Diameter, 30¾, Kleinberger Galleries.....	8,500
23—Van Der Goes, H., "Flight into Egypt" (Panel), 31½x11, R. F. Oliver.....	850
24—Van Aeken, H., "Christ with the Doctors in the Temple" (Panel), 26¼x23, V. de Brozik.....	325
25—German School, "Martyrdom of St. Catherine" (Panel), 26½x27½, E. K. Stringer.....	300
26—German School, "Prisoner before an Emperor" (Panel), 26½x27½, E. K. Stringer.....	225
27—De Momper, J. & Brueghel III, P., landscape with figures, 24¾x40¾, A. S. van Wesel.....	650
28—Met De Bles, H., "A Mountain Landscape, with Abraham's Sacrifice of Isaac" (Panel), 23½x33½, J. M. Wimpie.....	600
29—Patinir, J. D., "Landscape with Representation of the Nativity" (Panel), 25½x36½, Metropolitan Museums.....	2,800
30—Moroni, G. B., "Portrait of a Man" (Canvas), 37¼x29¼, A. T. Sedgwick.....	350
31—Cranach, L., the Elder, "Madonna and Child with St. John and Cherubs," (Canvas), 46½x32½, T. Brummer.....	900
32—Foussin, N., "A Bacchanal," (Canvas), 38x54, Seaman, Agt.....	1,600
Total.....	\$31,850

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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Etchings and Color Prints and Views and Paintings of San Francisco and other American Cities.—From May 4, Collection of Paintings owned by Mrs. Benjamin Thaw and others.—From May 6, Library of the late Major Charles J. Buchanan of Albany.

Anderson Galleries, Madison Ave. at 40 St.—Autograph Coll'n of the late Howard K. Sanderson, containing with one exception a complete set of the "Signers" and many Washington letters and other rarities.—Chinese Coll'n of the late Captain Enoch Berry of San Francisco and Chinese Paintings, Rugs, and old Silver and Sheffield Plate from other consignors.—From Monday, May 1, Miscellaneous Books, including the Napoleon Collection of the late Sidney Wright Hopkins.—From Friday, May 5, Autograph Letters and Manuscripts by Dickens, Thackeray and others and Original Portraits of these Authors and of the Brownings, Carlyle, Scott, Thackeray, Lafayette and others from the library of Edwin W. Coggeshall of N. Y.

Arden Studios, 599 Fifth Ave.—Exhibition of Country House and Garden Ornamentation, to May 16.

Arlington Galleries, 274 Madison Ave.—Modern Spanish Paintings by Senor Ernesto Valls to May 6.

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Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkle.—Wood Blocks in Color by American Artists opens May 1.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Modern Art, to May 13.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Century Association, 7 W. 43 St.—Loan Exhibition of Theatrical Models, Sketches and Drawings, to May 2.

City Club, 55 W. 44 St.—Works by Elizabeth Nichols Watrous, to May 8.

Co-operative Mural Work Shops, 311 Fourth Ave.—Exhibition of Industrial Art Work, to May 8.

Daniel Gallery, 2 W. 47 St.—Watercolors by Modern Artists, to May 9.

Durand-Ruel, 12 E. 57 St.—Paintings and Pastels by Manet and Degas.

Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.

Fine Arts Building, 215 W. 57 St.—Third Annual Exhibition of the Allied Artists of America, May 3-25.

Folsom Galleries, 396 Fifth Ave.—Paintings of India by the late Andre Champollion, to May 1.—Group Exhibition of Five American Artists from May 3.

Goupil Galleries, 58 W. 45 St.—Sculptures by E. Field Sandford, Jr., Monotypes and Color Prints by Prince Jean Paleologue and Oils by Paul Philippoteaux, to May 2.

Grolier Club, 29 E. 32 St.—Edited editions of Shakespeare's Plays and engraved portraits of the Poet, to Apr. 30.

Lewis and Simmons, 581 Fifth Ave.—Exhibition of Old Masters and Objects of Art.

Kennedy & Co., 613 Fifth Ave.—Early Aerial and Velocipede Prints.

Keppel & Co., 4 E. 39 St.—American and Foreign Lithographs, to May 20.

Knoedler Galleries, 556 Fifth Ave.—Works by Blakelock and Sorolla.—Works of P. L. Rousseau, to May 6.—Portraits by Mary Foote, to May 13.

Little Gallery, 15 E. 40 St.—Ashbee Guild of Handicrafts Exhibition.

Maddowell Club, 108 W. 55 St.—Exhibition of Watercolors, Pastels and Drawings by Four Groups of Artists, to May 7.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists, to May 13.

Municipal Art Gallery, 40 Irving Place.—Exhibition of Work by Pupils of the N. Y. Evening School of Industrial Art, to May 6.

National Arts Club, 119 E. 19 St.—Municipal Art Society Exhibition, to May 5.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exh'n of Wood-Engravings.

Shakespeareana, to May 31.

Photo-Secession, 291 Fifth Ave.—Works by Marsden Hartley, to Apr. 29.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty to follow.

Ralston Galleries, 567 Fifth Ave.—W. A. Coulter's "Burning the Blue Light," to May 6.

Reinhardt Galleries, 565 Fifth Ave.—Works by Raymond Holland, L. Gaspard and Ettore Cadorin, to May 6.

Jacques Seligmann Galleries, 705 5th Ave.—Portraits by Emile Fuchs, to Apr. 29.

Snedecor & Co., 107 W. 46 St.—Works by W. R. Leigh, to May 20.

J. H. Strauss Gallery, 275 Fifth Ave.—Works by a Group of American Artists, to May 3.

Thumb-Box Gallery, 24 E. 49 St.—Drawings and Sculptures of the Dance.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

**CALENDAR OF AUCTION SALES.**

American Art Association, 6 E. 23 St., at the Galleries.—Gen Hwang Hsing Collection Chinese Porcelains and Antiques, afts. May 1-2.—Etchings and Color Prints and Views and Paintings of San Fran-

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cisco and other American Cities, evgs. May 3-4. Collection of Paintings by Mrs. Benjamin Thaw and others, evgs. May 9-11, Plaza Ballroom.

Anderson Galleries, Madison Ave. at 40 St.—Autograph Coll'n of the late Howard K. Sanderson of Boston, including with one exception a full set of the "Signers," Afts. of May 1-3.—Chinese Coll'n of the late Captain Enoch Berry of San Francisco, Afts. of May 4-6.—Miscellaneous Books, including the Napoleon Collection of the late Sidney Wright Hopkins, Afts. of May 8-9.—Autograph Letters by Dickens and Thackeray, Mss. and Original Portraits of Dickens, Thackeray, the Brownings and others, from the library of Edwin W. Coggeshall of New York, Afts. of May 15-17.

**Thirty Keith Oils Sold.**

The sale of 30 oils by the late William Keith consigned to the Anderson Galleries by the artist's son, Mr. Charles W. Keith, of San Francisco, through Mr. Curtis, an art dealer of that city, took place at the Galleries on the afternoon of April 22. This was the most important lot of examples of Keith that has ever come upon the market, with the result that the auction gallery was well filled with dealers and collectors. Owing to the absence of the art reporters of the dailies, a surprising innovation in N. Y. auction sales was not recorded. This was the direct participation in the auction by the dealer, Mr. Curtis, who, standing by Mr. Chapman, the auctioneer, on the rostrum, not only delivered a longer or shorter oration on each picture, before bids were called for, and as it came up, but presumably started several of the bids himself. It is questionable whether this innovation will be followed up in this city, and it is the general opinion among the frequenters of art auctions that the innovation was not particularly helpful to the sale. It is noticeable, as will be seen by the following list, that five of the pictures, three of which brought among the highest prices of the sale, were announced as having been sold to a Mr. R. C. Hughes.

Mr. Curtis told one interesting story relative to the painting, "Near San Rafael," which was sold to Mr. B. M. Barrett for \$1,500, which was to the effect that the painting was executed by Mr. Keith in company with George Inness who painted the same subject at the same time, although neither man saw the work of the other until it was completed. When completed, the pictures were found to be almost facsimiles, save for the natural difference in technique of the two men.

The following is a list of the pictures sold April 22, with the numbers, titles, sizes in inches, first height and then width, the names of the buyers, and the prices:

1—Sketch, panel, 5½x8, D. Calo & Sons...	\$100
2—Sketch, panel, 5½x8, E. Williams...	90
3—"Cattle in Green Landscape," 6x14, W. H. Pratt...	90
4—"Woods in Autumn," 10x12, F. Nichols...	185
5—"An Autumn Wood," 10x13, McDougall Hawkes...	210
6—"The Woodland Pool," 7x9, M. Redwall...	150
7—"The Promised Land," 9x21, Vic. Mapes...	185
8—"Spring Landscape," 15¼x23, R. Grant...	435
9—"A Green Keith," 16x24, G. Keene...	435
10—"Golden Hour," 20x30, R. C. Hughes...	1,200
11—"At the Edge of the Wood," 16x30, McDougall Galleries...	285
12—"Valley in the Foothills," 16x24, M. L. Hamilton...	400
13—"Whispers of Autumn," 16¾x22, J. W. Wright...	400
14—"Yosemite Valley," 34x27, McDougall Galleries...	225
15—"Meditation," 22x28, William Richardson...	1,450
16—"Cattle in an Autumn Wood," 22x28, McDougall Galleries...	550
17—"Spring in Marin County," 19½x25¾, H. S. Schley...	400
18—"The Shepherd and His Flock," 22x28, R. C. Hughes...	1,200
19—"Beside the Still Waters," 18x26¼, S. Raymond...	1,000
20—"April Showers," 30x40, R. C. Hughes...	1,450
21—"Mt. Tamalpais," 22x28, R. C. Hughes...	600
22—"Meadow," 22x28, O. L. Smith...	1,450
23—"Carmel Bay," 50x40, F. Griswold...	2,300
24—"Harvest," 25x30, R. C. Hughes...	2,500
25—"Evening Hour," 20x30, W. A. Manchester...	960
26—"Near San Rafael," 22½x33½, B. M. Barrett...	1,500
27—"The Oaks," 40x50, E. J. Sherman...	3,250
28—"Golden Heritage," 40x60, H. M. Kirtledge...	4,900
29—"Evening Solitude," 22x28, W. H. Hill...	1,100
30—"Twilight Hour," 20x26, W. E. Elkins...	1,100
Total.....	\$30,800

(Sales Continued on Page 7)

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On Public Exhibition from Friday, May 5, to the Sale on the Afternoons of May 15, 16 and 17.

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**Leech Collection Fetches \$13,407.75.**

The sale in two sessions at the Anderson Galleries on Monday, of the John Leech collection of Mr. Stanley Kidder Wilson, of Phila., brought \$13,407.75. Mr. George D. Smith paid \$750 for 25 pencil sketches by Leech, including 8 of the series "Mr. Briggs and his Doings." He also gave \$490 for an oil sketch by Leech of "A very Great Man," \$480 for his pen and ink and watercolor drawing "The Race for the Derby, 1851"; \$310 for "Hunting and Sports and Pastimes," with 25 reproductions in color of sketches in oil by Leech; \$300 for 38 volumes of "Bentley's Miscellany," with illustrations by Leech and Cruikshank; \$205 for the Leech watercolor "Hunting the Hounds," \$200 for the first edition of Surtees' "Plain or Ringlets," \$180 for 7 volumes of sporting novels by Surtees, illustrated by Leech and others; \$160 for an extra illustrated edition, with a letter by the author, of Dickens' "Christmas Carol"; \$130 for Surtees' "Mr. Sponge's Sporting Tour," illustrated by Leech, and \$118.50 for Surtees' "Handley Cross," illustrated by Leech.

Mr. Gabriel Weis paid \$430 for Frith's "John Leech, his Life and Work," extra illustrated with nearly 700 prints; \$215 for an album of original sketches for Punch, and \$167.50 for the first edition of the "Ingoldsby Legends," with illustrations by Leech, Buss and Cruikshank. Mr. James F. Drake secured for \$410 the watercolor by Leech, "Lay of St. Gengulphus," and for \$310 16 sepias by Leech of "Our Fido and his Adventures." Dr. Rosenbach gave \$245 for Leech's pencil drawing of "The Old Customer."

**Old Views and Maps Sold.**

The first session of a sale of old views and maps at the American Art Galleries, Wed., brought \$2,085. Mr. Hill Tolerton of San Francisco gave \$100, for an early view of that city, corner of Montgomery and California Streets, 1853. and \$75 for the "City and Harbor of San Francisco, Oct. 31, 1849." Mr. J. H. Jordan paid \$60 for an aquatint of Washington in 1835 and Mr. Grammercy, \$52.50 for "West Point from Phillipstown, 1831."

The second session, Thursday, brought the total to \$5,988.50. Mr. L. E. Ellis gave \$515 for the 1835 "Broadway, Looking North from Canal Street"; by J. Hill and Kennedy & Co., \$375 for Bennett after Chapman's 1836 aquatint "From the Bay near Bedloe's Island," and \$360 for Ganst's engraving of Howdell's Southeast view of New York City.

**Oshima Oriental Art Sold.**

At the Fifth Avenue Auction Rooms on Wed. aft., the first session of the Oshima Oriental art sale fetched \$5,413. Mrs. Herman Frasch gave \$250 for a pair of Imperial jade flowering plants in gilt bronze jardinières. Mr. R. T. Oliver paid \$145 for two pairs of jade table screens, and Mr. S. S. Wolff, \$72.50 for a Hawthorn ginger jar. Mr. Elwell paid \$70 for another Hawthorne jar and \$67.50 for a bronze censer. Countess del Drago gave \$50 for a bronze statuette of Kwan-Yin.

The second session, Thursday, brought \$6,928, which made the total that far \$12,442. Mr. E. H. Hubbard gave \$925 for a Chinese palace carpet, and Mrs. Herman Frasch \$310 for a pair of cinnabar lacquer vases.

**Books, Drawings and Autographs.**

A sale of books, drawings and autographs held by Scott and O'Shaughnessy at the Collectors Club, Thursday, fetched \$3,109.80. Mr. George D. Smith gave \$712.50 for a first edition of "Pictures from Italy," given by Dickens to d'Orsay, and Charles Scribners Sons, \$92.50, for a set of Dickens' "Christmas Books," bound by Riviere.

**CANFIELD ART VALUATIONS.**

A transfer tax report filed Thursday with Deputy State Controller, Boardman, gave the following as the value of the former art properties of Richard A. Canfield: Porcelains, \$12,915; books, \$834; antique furniture and objects of art, sold for \$159,999; other furniture, \$7,075; paintings sold for \$10,379; collection of Whistler lithographs, \$5,000; portrait of Mr. Canfield, by Whistler, \$3,000, and bronze Bacchante by MacMonnies, \$250.

**IN THE STUDIOS.**

A special exhibition of original cartoons by Clifford K. Berryman is on view to May 4 in the new special exhibition room of the Corcoran Gallery of Art at Washington.

Max Bohm, who returned to this country last summer after several years' residence abroad, intends to remain in New York.

Orlando Rouland's recent portrait of James Lane Allen was placed last month in the public library at Lexington, Ky., the author's native town. The artist will soon begin a portrait of Irving Bacheller. At his studio, 130 West 57 St., are a number of landscapes and several portraits of children.

F. S. Church recently completed a portrait of Mr. Grant B. Schley, of Far Hills, N. J. Mr. Schley's favorite dog is depicted seated at his feet.

E. L. Henry's "Street Scene in Old Johnstown," recently purchased by a well known collector, is one of his largest canvases, has a number of figures, and represents costumes and vehicles of 1862. The old residence of Judge Cady, as well as his portrait, is faithfully recorded, and also that of Elizabeth Cady Stanton. The old Caydett Hotel is also accurately recorded.

Miss Clara T. MacChesney, who has been for several months on the Pacific Coast teaching and painting, returned some weeks ago to her Chelsea studio, where she shows a number of portraits and landscapes.

Colin Campbell Cooper and Emma Lambert Cooper have been in California all winter and have painted in Santa Barbara, San Diego and several other places. They will not return to their Gainsborough studio until autumn.

Thomas R. Congdon and Mrs. Congdon have gone to their summer home, "Villa Vose," at Campbells, New York. Mr. Congdon will begin at once the erection of a large "plein air" studio, a garage and remodel his barn into a studio for his class in out-of-door painting.

Coulton Waugh has on view to May 1, in the Pink Room of the Band Box Theatre, East 57 St., several pen and ink drawings of somewhat weird design, but showing cleverness. They are in the Aubrey Beardsley vein, and inspired by the Oriental antique.

**ACADEMICIANS DINE.**

Over 150 National Academicians and guests were at the annual dinner at Delmonico's Thursday night. Among the speakers were Mr. Edward L. Morse, son of S. F. B. Morse; Mr. Morris Gray, president of the Boston Museum; Mr. Edward Robinson, director of the Metropolitan Museum; Mr. A. Augustus Healy, president of the Brooklyn Museum, and J. Alden Weir, president, and Harry W. Watrous, corresponding secretary of the Academy.

Mr. Alexander Tooth, the art dealer of London, who failed in January, 1915, as told in the ART NEWS at the time, on a recent application for discharge in bankruptcy, was allowed, previous to the granting, a month to satisfy a judgment of £300 (\$1,500).

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CARROLL Beckwith, N. A., will receive a few private pupils in Drawing and Painting in his summer studio at Onteora-in-the-Catskills, during the months of July, August and September, 1916. This class will be held on the mornings of Monday, Wednesday and Friday. Out-of-door work will be included. Terms per month, \$25.00. For particulars regarding classes apply to Mr. Beckwith at his studio, 57 West 45th St. Regarding residence or boarding facilities of different kinds, apply to Miss Annie Flint, 60 East 34th St.

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